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scribed. The scissors are left near to the floral arrangement as a silent and modest request to correct faults. The designer turns to the host, apologizes for the imperfections, and begs that the whole may be removed; the host refuses, saying that the result is everything that could be desired. At such flower-gatherings it is particularly recommended that visitors should not attempt bold and ambitious designs. We illustrate a result such as a modest connoisseur on such an occasion would produce with pine, plum-sprays and the bamboo holder. Finally, I borrow from Mr. Conder's invaluable pages the simplest example he gives of the right and wrong way of arranging an iris root. If I have allowed this fascinating topic to lead me into a long digression, it is that the Anglo-Saxon world may modestly learn its utter and hopeless ignorance of the proper use and disposition of flowers for festal and aesthetic occasions. We crowd our blooms and sprays together until they are like the faces of people in the pit of a theatre; each lost in the press, a mass, a medley, a tumultuary throng. The Japanese treat each gracious beauty, or splendor of the garden, or of the pool, as an individual to be honored, studied and separately enjoyed. Each suggests and shall provide for his eyes a special luxury of line, sufficing even with one branch, one color, one species, to glorify his apartment, and make the heart glad with the wisdom and grace of nature. An arrangement with one leaf is attributed to the famous artist and philosopher, Rikiu, who, on a certain occasion, having observed a fence covered with convolvuli, gathered one flower and one leaf, honorably grouping them in a vase. On being asked why he adopted so humble a design, he replied that it was impossible to rival nature in its magic of design, our artificial arrangements should be as simple and modest as possible; even one leaf and one flower were sufficient, he said, to call for admiration.

OLD ENGLISH PORCELAIN,



FIG. 1.—WEDGWOOD VASE.

ALTHOUGH porcelain factories had been established both at Bow and Chelsea, two opposite suburbs of London, before Wedgwood was born, yet it was owing to the genius of Wedgwood that ceramic manufacture became of such enormous importance in Great Britain.

Josiah Wedgwood was born in 1730, of a family of potters and duly served his apprenticeship with an older brother. He set up on his own account early in life, and made his first hit through the invention of "The Queen's Ware," a beautiful yellow material, manufactured from marl, or pipe clay. The popularity of this ware made it advisable for Wedgwood to extend his business, and he formed a partnership with Bentley, by whose energy his own abilities were greatly seconded. The firm produced a great variety of wares before its

association with Flaxman as a modeler, in 1775. Plaques, vases, busts, and other ornaments had been manufactured of the "black basaltes," "crystalline jaspers," "crystalline agate," "granite," and other materials. The result of Flaxman's work, however, being chiefly noted in the cameo on jasper, an example of which is shown in Fig. 1. The marks to be looked for are circular incised stamp, with the name of Wedgwood and Bentley, and after the death of the latter, the straight incise stamp, bearing Wedgwood's name alone. A mark nearly identical with the Wedgwood incised stamp is found upon examples of Wedgwood porcelain, but printed in red and blue. This, however, was not made by Wedgwood, but by his successor, Thomas Byerly. The Wedgwood porcelain is extremely good, rather resembling in appearance some of the later Naples ware. Many styles of decoration were employed upon it. The pottery of a modern English firm, namely that of Messrs. Doulton at Lambeth, appears to be the most worthy of contemporary English pottery, rivaling the wares produced by Wedgwood, but of a totally different character. The ware produced at the Lambeth potteries is, in general, a reproduction of the general character of the German and English stone-ware of the sixteenth and seventeenth centuries.

Fig. 2, is a Cologne jug, which exhibits the style of ware upon which the Lambeth ware is modeled.

The Chelsea china was made chiefly to be sold at relatively



FIG. 2.—COLOGNE JUG.

high prices to a limited class of extravagant, not discriminating customers, hence the ultimate collapse of the Chelsea factories. Purchasers of expensive and purely ornamental china could not be found for ever. Cabinets were filled, chimney pieces were decorated, costly pieces for the table-service furnished to those who could afford to pay for them. The fashion declined, and the Chelsea works found their mission accomplished. The finest examples of Chelsea ware are painted with Japanese flowers and other motives copied from St. Cloud and Chantilly, and taken originally from that particular class of Oriental motives erro-



FIG. 3.—CHELSEA VASE.

THE DECORATOR AND FURNISHER.

neously derived by Jacquemart from the Corea. The artist's palette was restricted, his colors consisted only of a vivid iron red, and emerald green, purplish blue, lemon yellow, and two or three shades of dingy brown. These, laid on in distinctly out-

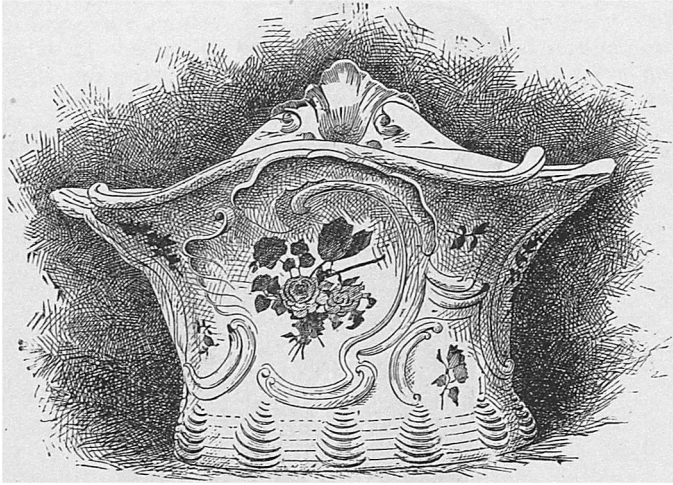


FIG. 4.—CHelsea JARDINIÈRE.

lined masses, and never associated with blue under the glaze; formed the materials of the sober and dignified treatment.

This style was followed at both factories by one showing raised flowers, modeled after nature, and frequently combined with insects and flowers painted upon the flat. Two distinct types may be noticed in the modeling of the Chelsea vases. There was the severe and straight outline copied from the Oriental, and the more graceful forms taken from Sèvres and Dresden. This latter style of vases have their surfaces broken into panels by graceful scroll work raised in the paste, and painted within the panels with figures, flowers and birds. Fig. 3, represents a Chelsea vase and Fig. 4, a Chelsea jardinière, which are specimens of this method of decoration.

The china made at Bow was heavier and less fine than that made at Chelsea, which it imitated. The works appear to have been in frequent pecuniary difficulties, and their career was even shorter than that of the Chelsea factory. Fig. 5, represents a vase of Bow manufacture. It may be said that very important

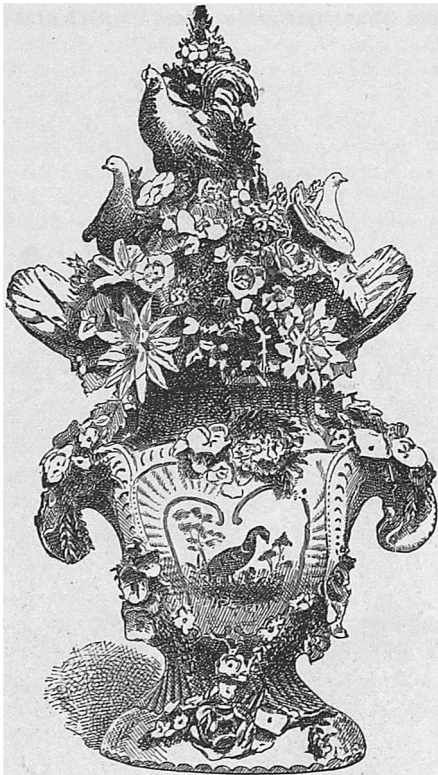


FIG. 5.—Bow VASE.

objects in the Bow china are rarely met with, and consequently we seldom hear of any high prices being given for specimens. The earlier productions strongly resembled those of Chelsea, and unmarked pieces often cannot be classified with certainty. There

is great confusion as to the markings and it is difficult to see that any mark in particular characterizes the productions of the Bow factory. The anchor and dagger are frequently claimed, and the Chelsea marks are not unusually employed, so as to make the article pass current for Chelsea ware.

The artist Billingsley, who had been employed at the Derby factory, left the Derby works just before the end of the eighteenth century to take charge of the decorative department for a small manufactory then just established at Pinxton, Derbyshire. The porcelain made a Derbyshire was of two qualities, both very superior to most of the wares of that day. One of these is a very soft paste, resembling the fragile china made at Nante Garrow. The works remained in existence but a very few years. The choice ornaments and services seem to have been decorated in circular medallions, but of a much slighter quality of painting than that upon Derbyshire. The white porcelain is commonly decorated with sprigs either in color or gold, and the work strongly resembles French work of the same date. Fig 6, represents a Pinxton jardinière.

About 1750 or 1751 the works at Worcester began to manufacture white porcelain, simply decorated on the white surface with sprigs and flowers in blue. Although the Worcester paste is nominally soft, like most other English porcelain it has a great variety of hardness, and specimens occur that might readily be mistaken for the true or Oriental porcelain. Fine decorations

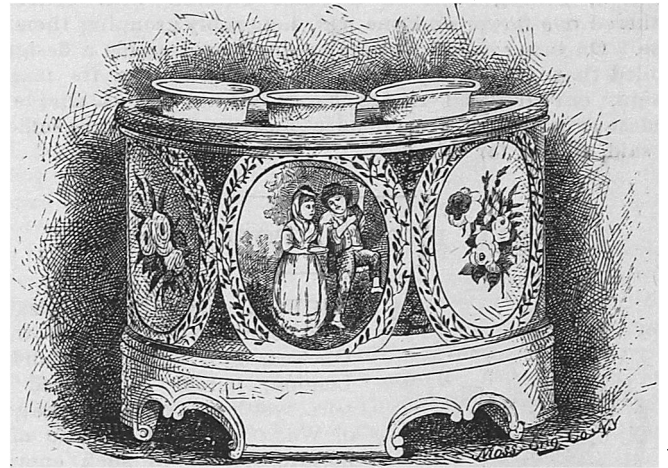


FIG. 6.—PINXTON JARDINIÈRE.

of a minute Japanese character soon came in fashion at Worcester, and acquired there a distinctly local manner. The transparent, or printed outline is the best of many of these popular Japanese patterns, but the mechanical print of the decoration is pretty thoroughly concealed by hand-painting.

Several of the principal painters of the Chelsea works found employment at Worcester when the former factory was sold, and they soon changed the style and raised the standard of the decoration. To the date of their employment may be ascribed the first appearance upon that ware of the rich decoration of "exotic birds," as well as fruits of a kindred character, for which the manufactory became famous.

Fig. 7, is a representation of a Worcester vase with bird decoration, which is known as one of the Willet vases. These motives usually formed the decoration of panels or "reserves," bordered with beautiful gold arabesques upon objects grounded in a fine *grosbleu*, an exquisitely fine "scale" blue (known as the "salmon scale"), or in some other of the less common ground colors.

Although the same hand may be frequently recognized upon the bird paintings of Chelsea and Worcester, they have quite a different effect, owing to the superior hardness of the latter. In the case of Chelsea, the colors sunk into the glaze in a very soft and attractive manner, as they did upon the *pâte tendre* of old Sèvres, while with the Worcester they remained on the surface and were perfectly appreciable to the touch of the finger. The choicest specimens of the old Worcester were undoubtedly those of the blue, or scale blue grounds, the panels richly decorated. Rich services for the table, as well as vases, were grounded in these blues, and their panels painted with "exotic birds," flowers, or very rarely with "Watteau figures."

A set of Worcester vases were exhibited among the relics of Washington at the Philadelphia Centennial, where they were described as having been presented to "The Father of his Country," by Mr. Samuel Vaughan, of London. Fig. 8, represents the larger of the two Washington vases. In writing from the

THE DECORATOR AND FURNISHER.

Centennial, the distinguished author of "A Century of Potting at Worcester," thus refers to the Washington vases: "They are of the same forms as those recently acquired by Baron Rothschild. There is one centre vase and one side piece. The centre vase is of rich blue and gold, with panels, the front panels being

asked her how the the people in it looked, and she said dreadful. Design, not color, is the feature of the Morris styles."

"In Europe they don't use such a variety of materials as they do in America. The shops are not so full of experiments. Brocades are the leading fabric. Good suggestions come from



FIG. 7.—WORCESTER WARE.

a painting with a lion and lioness on a landscape, the reverse having a landscape only. This vase has a cover. It is richly gilt in the usual old Worcester style, and one handle has been broken off. Both handles of the side vase have been broken off, and it is painted in a similar manner to the centre vase."

"HAVE nothing in your house," says Mr. Russell, "that you do not know to be useful or believe to be beautiful. Art is a study of economy and beautiful rooms may be produced at a small expense, for it is color harmony, not costliness of materials, which secure artistic effect."

"In decorating a room the first thing to be done is to find your keynote. Select for it the handsomest article you have, and one that you desire above all to retain, and have all other things in harmony with it. Schemes of decoration good in themselves can be ruined by the introduction of things that have no affinity in form or color. The delicate gold and ivory of a drawing-room are marred by the heavy browns or blacks of doors, or window casings. If you have hardwood furniture—for instance, black walnut—that does not harmonize with the ceiling or wall, you must paint the wood."

"In decoration it is necessary to harmonize first the large surfaces, the ceiling, walls and carpets. Consider the exposure of the room. If it faces the north it requires warm or bright tints. Remember also that the room should be the background for the people in it. When strong reds are introduced the complexions shown against them suffer. A lady was telling me about a lovely room decorated by Morris in green and gray. I



FIG. 8.—WORCESTER WARE.

abroad, but better effects are produced here. I don't like shining surfaces like silk plush. The Orientals never employ shine. But whatever the materials may be, remember that the first and last word should be harmony."

SYMMETRY, equality of form and mass on either side of a central line in any ornamental composition; perfect balance and absolute sameness in the two sides of a piece of ornament.

AFTER a long series of observations, both on natural scenery with the mirror and on the composition of great masters, I have arrived at the following conclusions for painting a picture which may be stated in the form of rules.

1. Whenever there is an issue for the picture along which the imagination of the spectator will be enticed to travel, as, for instance, an opening to the distance in a landscape, it ought to be, if possible, to the spectator's right.

2. Whenever there is a large mass which blocks up the composition, it ought to be, if possible, on the spectator's left. It follows from this that when there are two masses, one on each side, as often happens in the side scenes of a theatre, and in pictures arranged on the same principle, it is the larger and more important of these which should be placed on the left.

